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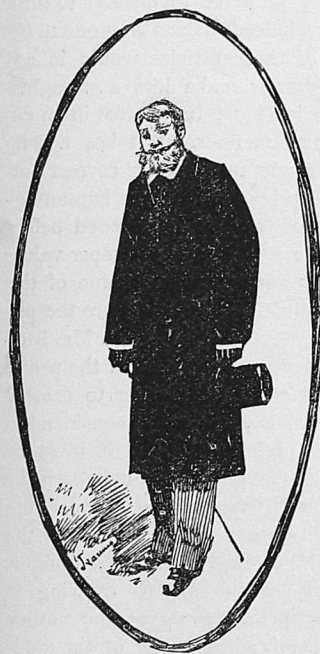
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## PEN-DRAWING FOR PHOTO-ENGRAVING.

## III.



OUR second paper contained a recommendation of the practice of making pen studies of friends in natural positions; but this should be supplemented, if possible, by making full-length studies of figures in action. When the student has friends who are interested in art, the organizing of a sketch class for mutual advancement will be easy. Nearly all of our figure illustrators have at one time or other been members of such organizations. The sketch class at the Art Students' League in New York has been

highly popular with draughtsmen living in that city. I can recall at present the following illustrators, whose work you no doubt know, who might have been seen in sketch class at the League rooms, working side by side with novices and amateurs from 4.30 till 5.30 in the afternoon—Messrs. F. S. Church, St. John Harper, E. W. Kemble, Allan C. Redwood and Rudolph Bunner. The students there took turns in posing; each student posing one hour, with rests every twenty minutes.

The pen is one of the most delightful of instruments with which to make such studies, as it permits both of highly finished work and very effective slight sketching. It is advisable when working for so short a time as

merely an hour to confine yourself to one element of drawing only—that is to say, not to try to get good action, perfect outline, correct light and shade effect of local color and textures at once. This is more than an experienced draughtsman can do in so short a time. The illustration after Jules Claritier will give you an excellent idea of what can be done in the way of suggesting the action of the figure in long, simple lines. This is a superb sketch; the figure is beautifully posed and the lines of the drapery are very graceful. We might note here that in two places the artist has gone farther than mere outline. In order to throw out the figure at the waist and give prominence to the left hand, he has introduced two blots of solid black behind them. Such blacks introduced where shadows are very strong often give a very slight study an appearance of finish, or rather of completeness. Beyond this, Claritier has given us but very slight suggestions of light and shade and less of color; you will see here and there faint indications of what appear to be letters indicating the color of the drapery. A drawing made like this either in pen or pencil (the original of this probably was a crayon study) would be an excellent beginning for a pen sketch; a pencil sketch should never go much further than this.

The Bedouin Woman of Tunis gives us a suggestion of careful outline drawing with the use of solid blacks, on account of which the drawing looks quite complete, though in reality very slight. I shall say more upon this subject farther on, but would point out here that in making a very rapid sketch which you know you have not the time to finish, you may take a brush or a stub pen as soon as you have made your pencil sketch and proceed to put in the darkest shadows in solid or almost solid blacks, giving a certain amount of life and vigor to your work which it would otherwise be without.

Using Jules Claritier's sketch as a specimen of a pencil drawing in preparation for the pen work, or as a pen sketch for mere action, and the Bedouin Woman as an example of careful drawing made in a short time, I would then call the student's attention to the figure illus-

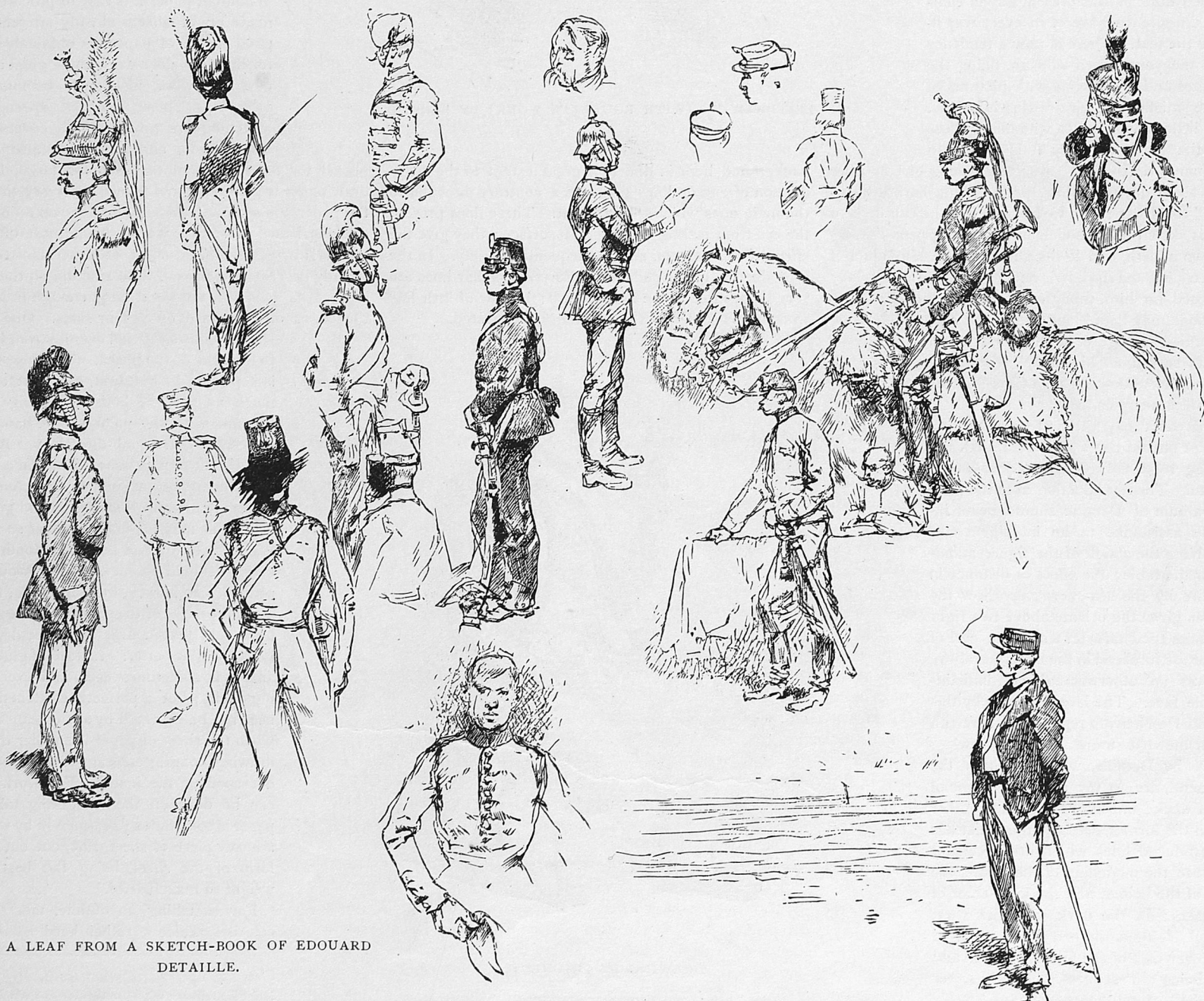
trations by Beraud, Detaille, De Neuville, Worms, Jacquemart and Firmin-Gerard. These have been very carefully selected and are superb specimens of pen-and-ink work. Certainly no book or previous article upon the subject of pen-drawing has contained better examples. They are by the most celebrated French artists of the modern school, men of thorough education who have learned their art under most favorable circumstances.

The illustrations, too, have been selected with special reference to the different kinds of treatment mentioned above. Take the

study by Beraud; it may seem at the first glance very slight and careless; but when you consider it as an attempt merely to suggest local color and texture, you will find it highly interesting. Compare the fur of the paletot with the hair, the white skirt with the white cloak of the second figure; see how delicately the shadows are introduced, and yet with what apparent ease. A great deal of this effect of delicacy is due to the contrast with the dark background. I shall devote much of a future paper to this part of the subject. The shadows on the white skirt, cloak and bow about the neck are not the direct engraving of pure black lines, but after the plate is made



BEDOUIN WOMAN OF TUNIS.



A LEAF FROM A SKETCH-BOOK OF EDOUARD DETAILLE.



the lines are gone over with the roulette, as was the case with the portrait of Couture published last month. The instrument has also been used very effectively in the study of the Spanish Dancing Woman, by Worms, where the face, hands and entire skirt have been manipulated upon. The student, however, should not rely upon any such assistance, but should be able to get a gray effect with fine but jet-black lines. A beautiful use of the same can be found in the study after Jacquemart, especially the shadow thrown by the fan upon the face. The group of horses in the Detaillé study, with the Hussar in the foreground, is fully as effective as is that in the one with the Directoire general, where the background has been entirely rouletted. Mr. Abbey, for instance, has never resorted to any such assistance in getting his effects of background. Both the studies by Worms represent a regard for local color, and also show the introduction of finished modelling. Both the face of the Guitar Player and the arms of the Dancing Girl are modelled with great decision. In the study by Jacquemart, the action of the pose was most thought of; but light and shade was further considered, and there is an absence of outline which it is very desirable to imitate in copying it.

We have quite a picture in the Firmin-Girard. The dog in the foreground will give the student a hint as to how the introduction of an extraneous element into a sketch may help to make a picture out of it. This, indeed, is the essence of modern illustrating, though I must say that to me personally it seems somewhat of a fault. I think the compositions of F. O. C. Darley were superior to much of the slight work which now appears under the guise of illustrations. He was much more careful than are illustrators of the present day in composing a figure to have it in every way illustrate the text. There is now a tendency among the young men who are filling the magazines and periodicals with pictures to be quite satisfied if their drawing is artistic, to give little thought as to whether it illustrates the poem or story it is meant to accompany. If the text says, "the young girl and her lover walked down the long path, talking earnestly together," the artist is apt to be content if he can make a vigorous sketch from models of two young people walking down a path, and it does not trouble him much if he has copied the dark hair and eyes of the young lady who posed for him, though in the story the heroine of the episode may be a blonde, or if he has sketched the heavy, thick-set figure of an artist friend who has served as his model, whereas in the novel the author speaks of the lover as being tall and supple.

Be this as it may, the first training of an illustrator should come from the practice of sketching from nature figures just as we see them. The reproduction from the page of the album of Detaillé should be of invaluable assistance to an intelligent student. Note the action of the figure standing near the table; the effect of distance in the figure by the sea-shore; see how the artist has given the private above two right arms; note the character which the curl of hair over the forehead in the head just above him gives an otherwise almost indistinguishable face. The larger studies by this artist and De Neuville reproduced herewith show somewhat more careful drawing. The two by Detaillé, with horses in the background, are to my mind the acme of free pen work; one figure is light, the other dark; in the former, see how the artist has only introduced lines which are necessary to indicate the modelling of the figure, the solidity of the helmet and the local color of the trousers; in the dark one, with what delightful freedom the pen has been used in the lower part of the figure, the hat and feather being almost blots. The character in the face is simply marvellous.

In the Simonetti we have a sketch carried out to a greater extent than those of Detaillé, yet none the less vigorous. There is an airiness about the background which suggests atmosphere admirably, and every pen stroke is that of the master. The picturesqueness of the

One might pause here to warn those who may be desirous of entering into the study of pen-and-ink work before they have properly prepared themselves to draw at all. I should be sorry indeed to lead any one to believe that the reading of these articles would in any measure whatever make him a draughtsman. Drawing must be studied in an entirely different manner. It takes a long while before one can make a correct outline, in good proportion, of the human figure; much longer study is needed before you can discern between the proper values of the colors and shadows; some of this knowledge must be gained before the pen can be used effectively. Though Mr. Ruskin highly approves of the use of the pen in the very first steps in learning to draw, I think the majority of artists consider the charcoal far preferable. And it must be borne in mind that although much might be learned by using the pen, these papers are not prepared with a view to teaching the first principles of drawing.\* This much is said apropos of the superb drawing in Fortuny's *Idyl*, the beauty of the outline and the strength and delicacy of the modelling. Perfect modelling also will be found in the figure by Simonetti, especially in the rounding of the right leg and the foreshortening of the left. ERNEST KNAUFFT.

#### WATER-COLOR PAINTING.

##### III.

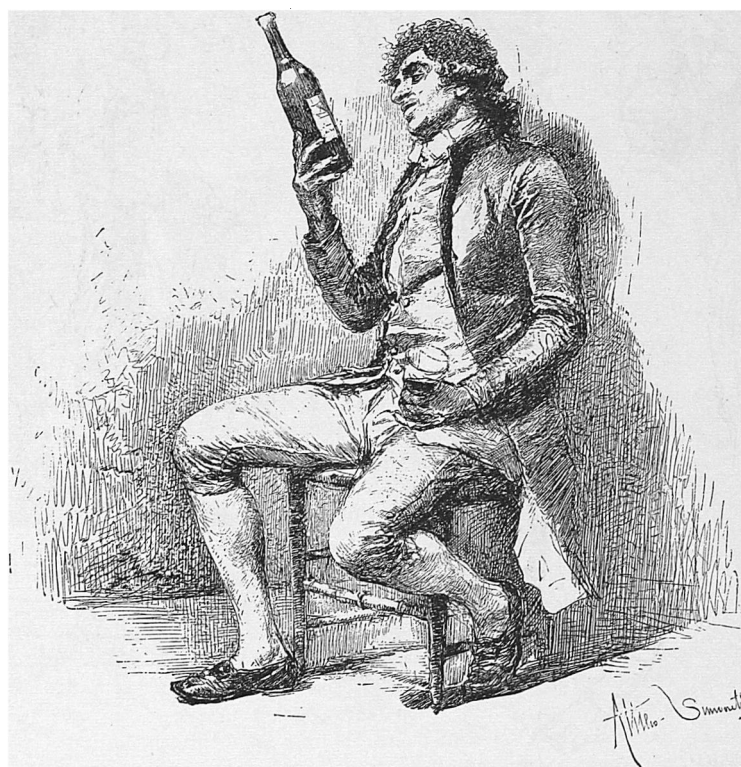
UNLESS stretched, all papers are apt to wrinkle more or less under heavy washes. This stretching is always troublesome, and when one may avoid it, it would be merely a piece of affectation not to do so. For all sizes up to that of one fourth of a sheet of Whatman paper it is easy to procure blocks made up of sheets already stretched. A good choice of papers is obtainable; and, for most out-door work and a great amount of studio work, blocks will be found serviceable. Those intended specially for sketching are provided with covers like a sketch-book, and sometimes also with a pocket for finished sketches. But for large, finished drawings it is preferable, and indeed necessary, to stretch the paper one's self. This may be done on an ordinary drawing-board in several ways. That most often followed is by gluing. The sheet of paper, moistened as already described, is placed, right side up, on the drawing-board. It is best to have it large enough to lap over the edges of the board on all four sides. One of the shorter ends so turned over is strongly glued to the back of the board. The opposite end is kept glued; but, first, it is stretched as much as possible both by pulling and by pressure with the palm of the hand, from the centre out, in all directions. Another loose sheet of paper should be placed under the hand to prevent soiling. The remaining edges are afterward stretched and glued, as quickly as may be, and the sheet so fixed is laid away to dry and become smooth. The corners should be cut out, as previously described. It is well, in moistening, to preserve the edges of the paper from the sponge, by a rule placed over them, for dry paper takes the glue better. Instead of glue, gum-arabic is sometimes used, and even drawing tacks; but a perfectly stretched paper need not be expected by such means. Still, when the sheet of paper is smaller than the drawing-board, glue cannot be used without spoiling the board. For work which can be done on the draughting table, the paper is sometimes fixed merely by weights, a heavy piece of sheet zinc, cut out to the form of the sheet, being the best paper weight to make use of.

For sketching an outline, most water-colorists prefer a rather hard lead-pencil.



PEN-DRAWING (WITH ROULETTE WORK) BY BERAUD.

background here is due to a great extent to the introduction of zigzag lines going in a contrary direction to the main ones which form the tint. These lines prevent the eye from resting upon a flat surface; they give the effect of movements, and consequently variety. In the reproduction of the etching by Fortuny, similar lines are very perceptible in the background; I know of little line work where movement is so strongly suggested.



DRAWING BY SIMONETTI.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)

\* A series of papers on Free Hand Drawing, by Professor Knaufft are in preparation for The Art Amateur.